



Schrank, Regal mit Faltvorhang Nr. 440, 1993
Entwurf: Kurt Thut
Herstellung: Thut Möbel AG, Möriken, CH
Material/Technik: Presspan, lackiert; Polyethylen mit
Gitternetzarmierung
184 x 140 x 44 cm
Dauerleihgabe: Schweizerische Eidgenossenschaft,
Bundesamt für Kultur Bern

Kurt Thut (1931–2011), who trained with Willy Guhl (1915–2004) at the Zurich Kunstgewerbeschule, applied modern design, construction, and functional principles to furniture that came from his own production workshop. His *Bellows Cabinet* showcases adaptability in a piece of furniture designed with a young audience in mind.

Instead of carrying on time-honored traditions when he took over his father's carpentry shop in Möriken, the forty-five-year-old designer and architect Kurt Thut (1931–2011) proceeded to embark on a series of remarkable innovations. He used the combination design studio / production workshop for a period of inventive tinkering with new materials and techniques. In the process, he set his sights more than ever on the nomadic lifestyle of the postwar period, looking beyond the world of furniture for novel ways to construct lightweight, portable pieces. Alan Colquhoun called the analogous design procedure adopted by Le Corbusier "displacement of concepts." Thut's lightweight *Aluminum Cupboard* (1986) recalls the aluminum aircraft Ju 52, and the extendable *Scissor Bed* (1990) is based on a principle he derived from a trivet. Thut

repeated the scissors principle for the shelf with folding curtain (1987–1993). And, not stopping there, he replaced the coated particle board of this model with a bellows tunnel made of polyurethane. The *Bellows Cabinet* (1997) strikingly recalls an old folding camera, an impression accentuated by the precision aluminum construction of the front frame, equipped with a closing scissors grille holding a plastic curtain. Depending on the desired shelf size, the cabinet can be extended to a depth of sixty centimeters. Its elaborately celebrated adaptability is arguably due less to functional considerations than to Thut's interest in honing an idea that he made into a signature stylistic device. (Arthur Rüegg)

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